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that Professor Ouseley has thoroughly considered the interests of those for whom he wrote.

No. 12. *Te Deum* in F. Composed by J. Hamilton Clarke. To those who appreciate what has been called the "good old Ecclesiastical style of service," this *Te Deum* by the talented organist of Queen's College, Oxford, will be a positive boon. For our own part, we do not like it. It is in all probability a mere question of personal taste; but that is our taste. There can be no doubt as to the correctness of its harmonies, and the hand of the learned musician is everywhere apparent. But that is not all we feel inclined to expect in a musical setting of the *Te Deum laudamus*, by a modern composer
(*To be continued.*)

In Thee, O Lord, have I put my trust.

Blessed are they that dwell in Thy house. Two full Anthems for four voices. Composed by Berthold Tours.

If we may look upon these two compositions as ordinary specimens of Mr. Tour's Anthem-writing, we may feel assured that the ranks of Church composers have received a valuable addition. To all appearance, Mr. Tours has been thoroughly saturated in the old Church modes, but, like a strong original thinker, he has made the old school a point of departure, not a resting place. He uses it as a master instead of submitting to it like a slave.

The first of these two anthems is an admirable composition, in every way equal to the works of the best existing Church writers. Of the second we must say we hardly know any modern anthem to compare with it. It is altogether charming. Whether we consider the conception or the construction, the originality of the ideas, or the admirable workmanship, we find it all of a piece, equally excellent throughout. Let our Cathedral authorities get rid of the bald and lifeless productions of the last generation, and substitute such vigorous and hearty productions of our own as these under notice. Then we may, perchance, see a return of that real and hearty devotion, the absence of which has for years been a crying scandal to the English Church.

The Order for the Burial of the Dead. Music by John Goss.

It cannot fail to be in the recollection of all who are interested in the progress of church-music, that Mr. Goss supplied some original compositions for the funeral of the Duke of Wellington, the effect of which on the minds of all who were present at that great national mourning, is a thing impossible to describe. The mourning has to a great extent passed away; but the music written for that mourning remains, and will remain an imperishable monument of its author's genius. Never, perhaps, was there such an instance of old forms re animated with life and beauty as in the Anthem "If we believe that Jesus died;" and it is but repeating an oft-repeated truism to say that had Mr. Goss never written anything more, that one work would have placed him by the side of the greatest of the old masters. But fortunately we are indebted to him for many masterpieces produced since then; amongst which, the Anthems, "Praise the Lord, O my soul," "The Wilderness," and "Brother, thou art gone before us," may be cited as worthy to rank with "If we believe." And no less worthy of its composer is the Burial Service now under our notice. It might have been considered a daring thing to follow in the wake of Croft and Purcell, and with the majority of living musicians it would have been so; but without instituting any comparison between the two settings, we can say in all sincerity, that Mr. Goss has succeeded in producing a work of surpassing beauty. Anything more dignified in its mournfulness, or chastened in its expression of sorrow, it is impossible to imagine. Mr. Goss has evidently been guided by the Christian principle that our sorrow for the dead should not be as that of one having no hope, but that we should solace ourselves with the reflection, that those we have lost have exchanged "the image of the earthy for the image of the heavenly." The thoughts engendered by the examination of a work like this

are almost too deep for words, and certainly too sombre for analysis and discussion in the pages of a periodical. Suffice it then to say that although this is the easiest setting of the Burial Service we have yet seen, it is in no wise lacking in inspiration. Indeed, we think the composer's genius never soared higher than in the movement "I heard a voice from heaven." Incorporated with the music is the text of the entire Service, an advantage which can be thoroughly appreciated by those who know the difficulty of holding the music, a pointed Psalter, and a Prayer Book in the hand together.

Méditation. Mélodie pour le Piano.

La Chute des Feuilles. Nocturne pour Piano.

Both composed by J. Schiffrmacher.

WE have before had occasion to speak of this composer as a writer of graceful pianoforte music, who is not liable to be seized with those spasmodic fits of modulation which so often mar the effect of an otherwise agreeable and unpretentious piece. In the first of these compositions, commencing with a few bars, marked "Religioso," we have a placid subject, in D flat major, accompanied with arpeggios divided between the two hands, the characteristic monotony of which is continued throughout the piece. The melody flows naturally, the passages lie well under the fingers; and the key-note pedal in the last page prolongs the *coda* with good effect. The second piece is, in our opinion, the better of the two. A pleasing *cantabile* subject, in $\frac{3}{4}$ rhythm, contrasts well with a vivacious theme in the subdominant; and on the re-appearance of the original motive, some elegant modifications and embellishments are introduced, thoroughly in character with the simplicity of the melody. Both these pieces are within the grasp of a player of moderate pretension; and will be found useful, both for practice and performance.

Barcarolle, pour Piano.

Bolero, pour Piano.

Both composed by Agnes Zimmermann.

ANYTHING in $\frac{3}{4}$ rhythm, swinging lazily in the melody, (and if in a minor key, so much the better), is supposed conventionally to be a Barcarolle. But in all Miss Zimmermann's compositions which have come before us, there is an individuality so rarely observable in modern pianoforte pieces, that we are inclined to bestow upon them more than an ordinary amount of attention. It is true that the Barcarolle under review commences in a minor key; and that there is an "idleness" about the subject suggestive of a Southern atmosphere; but here its likeness to the hundreds of Barcarolles, which are made to order, ceases; for there is an originality about the theme, and a freshness in the treatment of it, which will recommend it to all pianists who have a sufficient command of their instrument, to throw off this little piece without effort. The change into the major key, at the conclusion, has a good effect. The Bolero, alternating between the minor and major key of A, is full of character; but scarcely, we think, equal in merit to the last-named piece. There is a good point, where the subject is taken in the left-hand, with a semiquaver accompaniment in the upper part; and the fragment of the theme, in the major key, is cleverly worked as a *coda*. These pieces require a well-trained finger, and a certain amount of musical intelligence; qualifications, which we need scarcely say do not fall to the lot of many of the "brilliant performers," whom we are all so constantly condemned to listen to.

Happy Hours. Pianoforte. F. Spindler.

THE composer of this little sketch is well known as an accomplished writer of Pianoforte music; many of his pieces having attained deserved popularity. The trifle before us demands an elastic touch to throw off the arpeggios with sufficient crispness; and the opening theme, in sixths, although not difficult, requires careful and even playing. In a composition of small pretence, we think it a pity that such extensions should be written as occur in the last bar but one of page 5; a passage lying well under

the hand would have been more in keeping with the general character of the piece.

Lovely Spring (Frühlingslied). Composed and dedicated to Mrs. Witt, by Willem Coenen.

The Kindly Stars (Die Guten Sterne), Song. Composed and dedicated to Miss Mina Poole, by Willem Coenen.

THESE two songs are very excellent specimens of the German "lieder," a style of composition so infectious as to cause some rather serious outbreaks amongst those small English song-writers who have no real individuality to fall back upon. The pure and spontaneous "lied" of the native German is, however, scarcely to be transplanted with any success; and we, who believe that nationality in music is incapable of successful imitation, cannot admit that the song of an English writer becomes French or German, according to whether it is called a "chanson," or a "lied," on the title-page. The first of these compositions commences in D minor, with the somewhat conventional triplet accompaniment, but with a well-marked vocal melody, which, after closing placidly in the relative major, starts off with an "agitato" movement, leading to an effective burst in D major, in which key the first verse closes. The second verse is a repetition of the first, with the exception of a short *coda*, well harmonized, and aptly expressing the words. The second song, "The Kindly Stars," begins in the same key, with a syncopated accompaniment for the right hand, which contrasts well with the quiet voice part. After a passionate phrase, in F major, we are conducted through a number of transient modulations, the system of "word painting," although generally felicitously carried out, being perhaps somewhat overdone. The last phrase, in D major, is exceedingly effective. On the whole, we are much pleased with these earnest vocal works of a composer, who writes with sufficient freedom and originality to make us desire to meet with him again.

Six Songs. By Henry Hiles, Mus. Doc., Oxon.

1. *An Evening Song.* Words by Fanny Kemble.
2. *Infant Slumbers.* " Leyland Leigh.
3. *To Blossoms.* " Herrick.
4. *Chide, if thou wilt.* " Leyland Leigh.
5. *A Serenade.* " H. W. Longfellow.
6. *A Doubting Heart.* " Adelaide Ann Proctor.

WE exactly describe the effect produced upon us by these compositions when we say that, although they abound in workmanship of so artistic a nature as to leave no doubt that they are the productions of an accomplished artist, they appear rather to be built up and elaborated on paper, than to flow spontaneously, and we might almost say, unconsciously, from the mind. Seeing, however, in the present day, how much music of this kind maintains its place, (and, in the absence of works by those who may be termed the "inspired" writers, there is no doubt ample room for it), we are ready to accept these six compositions by Dr. Hiles as rather favourable examples of the class. No. 1. is an extremely graceful melody, the effect of which is heightened by a flowing quaver accompaniment, and a characteristic left hand part, in the style of Gounod's well known Serenade. No. 2. is somewhat more common-place; but the quiet, musician-like harmony which accompanies it, will make it a welcome song to those who have learned to produce effects by legitimate means. Herrick's beautiful words are exceedingly well expressed in the third song on our list, which we are inclined to believe the best of the set. The effect of the voice commencing on the second quaver of the bar, at the beginning of each verse, is extremely good; and shows that Dr. Hiles has well studied, what so many composers neglect, the correct accentuation of the poetry to which he has wedded his music. The repetition of the last words in each verse is a very excellent point; the deferred close giving a lingering effect to the phrase in thorough consonance with the meaning of the poet. No. 4. is again remarkable for the very commendable attention paid to the correct expression and accent of the words. The melody, too, is pleasing and vocal; but why

does Dr. Hiles group his quavers in the left hand so pertinaciously in $\frac{3}{4}$ rhythm? Some of the bars, where the upper part is grouped in $\frac{6}{8}$ and the lower part in $\frac{3}{4}$ (as in the second bar, last line, page 1) appear absolutely to contradict each other. In No. 5, the composer ventures on somewhat dangerous ground; for Longfellow's Serenade has received many appropriate settings from musicians of established reputation, that of Molique being perhaps the most successful. Dr. Hiles has steered clear of any imitation, which is at least one great merit, and has given us a graceful melody in $\frac{6}{8}$ rhythm, (although the accompaniment is again grouped regardless of the accent) the poetry throughout being duly considered in every phrase. The treatment of the concluding words, "My Lady sleeps," is exceedingly happy; and the final close in the melody on the third of the key-note triad, should always be adhered to, although the key-note itself is also given for the sake of convenience. No. 6. is a very sympathetic rendering of Miss Proctor's words, each verse beginning with a slow movement, in which G flat and C flat most aptly express the tender melancholy of the poetry; and the subject commencing "Oh, doubting heart," seems to flow naturally from the broken phrases with which the song opens. As we have already said, these compositions are undoubtedly the work of a conscientious musician; and, as such, are entitled to the respect of all who desire that "Royalty" ballads should not reign supreme in our drawing-rooms.

Marche de la Garde Impériale, pour Piano. Par Jules Egghard.

A DASHING and brilliant March, the first subject written throughout in octaves. The second theme, in the sub-dominant, with a semiquaver passage, thrown lightly off between the notes of the melody, forms a good contrast with the bold subject which precedes and follows it. The March is effectively wound up with an animated *coda*.

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Etude, in E, for the Pianoforte. Composed and dedicated to W. G. Cusins, Esq. By Claudius H. Couldery.

AMONGST the innumerable pianoforte pieces daily issuing from the music-shops, it is difficult to select one which in the slightest degree identifies itself with the title given to it by the composer. Aquatic effects of all kinds have been very nearly exhausted; and "murmurings," at every part of the day, except midnight, (when the majority of respectable people are supposed to be asleep) have been equally overdone. And yet, as we have said, most of these titles could be transferred from one piece to another, with scarcely any detriment to the attraction of the composition. Little wonder, therefore, can be excited at the constant attempts of Pianoforte writers to escape titles altogether; and the word "Etude" is, perhaps, sufficiently evasive to disarm criticism upon its applicability. Unfortunately, however, so many of the modern monotonous "pieces" are "études," and so many of the melodious "études" are "pieces," that it becomes utterly impossible to conjecture, even from this title, what kind of work we are to expect. Mr. Couldery's composition is no more an "étude" than a "piece," and no more a "piece" than an "étude;" but it is an effectively written and melodious sketch, in the modern style, with a well-marked air, to be sung with the fourth finger at the top of a series of arpeggios, many of which will, however, be found awkward to play with the requisite degree of equality. The theme in the relative minor is effective; and the entire piece bears the stamp of being written by a musician, who, if he do not fall too much into the conventional "groove," may yet do better things.

A Voice from Heaven. Song. Composed and dedicated to Mrs. John Tillott, by Charlotte M. Hewke.

THERE is feeling for melody in this song, and the words are well expressed. The harmonies are simple and rarely offend; but if the composer would give us a $\frac{6}{8}$ on the first half of the Dominant harmony, in the last bar